









By Mark Elvin

FRANK ROBERTSON:

Triangle of Death  
The Inside Story of the Triads—  
the Chinese Mafia  
184pp. Routledge and Kegan Paul.  
£3.95.

Life in old China was seen as having two contrasting sides. These were the cheng and the hsieh, complex notions that we may translate respectively as "upright, orthodox, and correct" and "oblique, heretical, and depraved." Sometimes two other terms were used instead, with slightly different connotations. These were *kung* and *wei*, meaning "public, government" and "private, illegal, selfish, and personal." Although the holding of "private" to "illegal" may strike us as strange, there is little surprising in such distinctions. What Chinese have been peculiarly sensitive to is the feeling that, in some curious way, one side depended upon the other. Thus a man who was too upright could not govern effectively. He could not make the deals and compromises necessary to manipulate superiors and inferiors. If he tried to reduce or remove the illegal but necessary "squeeze" extorted by his minions from the people, administration would be a hazy lack of funds. If he failed to come to terms with the holders of this social underworld, it was often harder to maintain good order.

Conversely, the secret societies, those notably heretical, illegal, and criminal organizations, and their own ideas of uprightness and justice, their rituals spoke of a genuine world of "Great Peace." In principle, at least, all members were brothers and equal, whatever their social class. "Vagabonds and beggars" included. Those in need were lent money; widows were provided for; and the dead buried free, if necessary. Any member who had been arrested had an unconditional right to assistance. The death penalty was prescribed for any unauthorized collaboration with the Triad Society put it, "the officials and the laity are each other's own master." Many highly respectable members of society belonged to these organizations, valuing their society's protection, while secret homage to the Triads in their time paid ability. One of the most celebrated examples of this was Mao-Organ Tu, boss of the Shanghai gangs between the wars. "Tu hung his name with complimentary calligraphy by the Vice-President's chief secretary, and delighted to appear as a paragon of philanthropy, other good causes out of his profits from drugs, prostitution, and gambling."

Against this background of ambivalent attitudes it is easier to understand the book of the Triad Society on Hongkong and on the main theme of Frank Robertson's new book, *Triangle of Death*. The details often are there is not much doubt that he is right about this central fact. The Triad-based society of southern China is infiltrating hard to undercover agents to penetrate, because every newcomer can be checked and placed

in terms of his lifelong position in the network of relationships. When we add to this the difficulties of the Chinese language, and the Chinese distaste for involvement with governments, especially foreign ones, it is obvious that Chinese undercover society offers a medium for covert operations that is in some ways unique. It is of this, and of their comparative instinct for the subtle interplay of "upright" and "oblique," that the Triads have taken advantage, particularly for smuggling heroin.

*Triangle of Death* is a journalist's book, both in its weaknesses and its strengths. It is happily clichéd, ridden and enjoyed, making the reader's flesh creep. The kills were disposed of in a meat grinder, their remains put in a plastic bag and dumped across the Tsimshui River. But the author is a man of unusual courage, with a sharp eye. He outlines the historical background of secret societies in China, and their role in Hongkong, Singapore, San Francisco and elsewhere in providing protection against foreign governments. He leaves out the 1950s and 1960s, when from Hongkong, society activity, which is to be accounted of the way the "Golden Triangle" on the frontiers of Burma, Thailand, and Laos has source of the world's opium under the tutelage of secret remnants of the Nationalist Chinese forces. The heroin-manufacturing centre, as the supporting role of Taiwan and Japan as suppliers of the opium, is told through the medium of a short biography of the drug-king Ng Sikho. Chapters on sin, Holland, and France, and the Hong Kong share of the market, complete the picture.

A nasty picture it is, too; but against this abuse of Western law, who rarely see themselves as a community thing but "sojourners" or "visitors" of the Chinese secret societies are the Chinese themselves. Robertson comments that the Chinese are at heart a very private people who will go to great lengths to avoid standing up to great power. He quotes with approval the remark of a chief police officer in San Francisco's Chinatown: "The Chinese people here is the part of full, failure to report crimes, failure to identify and failure to testify. On these foundations the sweat, the crime are built. It is a depression for those interested in the underworld but probably our least well-interested immigrant community."

Translation of Chinese drama into Western languages has been very poor. *Triangle of Death* is a very good example of how it can be done. The book is a new version of plays representing major genres of Chinese drama, from the twentieth century. Comedy is well represented, with a skit on queue dancing, and an intrigue involving a prime minister and pretty girls.



## Criminal proceedings

By T. J. Banyon

ERIC CLARK:

Black Gabbit  
192pp. Hodder and Stoughton.  
£3.95.

Fearing that Antisemitic-Jewish reaction to the Russian repression of Jewish dissidents might lead to policy in the Middle East, Alan Scott, special assistant to the Secretary of State, plans to take the heat off by smuggling Zorin, a famous dissident out of the Soviet Union. Eric Clark sets out the investigation, the role of the police, the role of the press, and the role of the public. The book is a detailed, and unfortunately so, account of the operation. Unfortunately, he shows a slight lack of imagination in making a general but particular one: of a historical and dramatic.

ROBERT L. DUNCAN:

Temple Dogs  
319pp. Michael Joseph, £4.95.

William Corbett is the top trouble-shooter for BSK, a huge multinational company with interests concentrated in the Far East. He is a government in putting pressure on an BSK subsidiary, to Tokyo, he finds that he has been set up as a fall guy for an illegal arms deal. The murder of a South Korean colonel, Erikson, the aging eccentric computer-mad general imported from the Pentagon, are determined to show the developing countries that the multinational cannot be pushed around any more. Corbett, Klein's soon squire, is the only person who can avert a catastrophe.

## Your First Book of Ballet

Jerome Lemaire

Basic classical ballet techniques for the young. Colour and black and white photographs describe the basic steps and arm positions.  
0 207 95767 3 £2.95

## Your First Book of Riding

Pierre Chambry

A concise text and step-by-step photographs give a sound practical guide to the basic techniques of riding. Schooling and dressage, jumping and riding techniques are all covered.  
0 207 95767 3 £2.95

## First Book of Ideas

Noelle Lavaivre

How to transform everyday things into colourful flowers, animals, portraits, toys and decorations. Illustrated throughout in colour.  
0 207 95679 0 £2.95

## Second Book of Ideas

Noelle Lavaivre

0 207 95680 4 £2.95  
ANGUS & ROBERTSON  
16 SHIP STREET, BRIGHTON, SUSSEX

FICTION

## The making of a mammary

By Michael Mason

Philip Roth may be joining the unlikely society of novelists such as Tolstoy who write about the same characters in several works—the novel comes to the same order as the events they deal with. For the first thing to say about *The Professor of Desire* is that it seems to take the story of David Kepesh, who was—most emphatically—the titular hero of *The Breast*, up to the point of his conversion into mammary tissue.

Here are related the facts that are only referred to in the memory of that shifty lump of pink flesh in a hospital homoeck: the recent discovery with Claire Ovington, the childhood friend at his father's hotel, the Hungarian Rayne, the cohabitation with two Swedish girls in a Fulbright scholar in London, the psychoanalysis under Dr Klingner, the ruined marriage with Helen, and so forth. Having *The Breast* to carry on with by going back to it, so to speak, has a decisive effect on the ending of *The Professor of Desire*. For the latter—very unlike a Tolstoy novel—there is no finality of spirit, no finality of spirit. David Kepesh is having his affair with Claire, which is an idyllic woman with his own doubts and pessimism. The more the affair stabilises and enriches itself the more he doubts it.

*The Breast* gives us the surprising

aftermath of that doubt and gives it, what is more, in a surprising made. In *The Professor of Desire* Kepesh ponders a lot on Kafka, but in *The Breast* he suddenly inhabits something like a Kafka figure. It shows originality and purposefulness on Roth's part that he has put two such formally disparate novels into narrative continuity with one another. His production has in general adopted an unusual variety of shapes (compare *Goodbye Columbus* with *The American* and *Norah*) and here he is taking that variety by the horns and doing something with it.

But the juxtaposition of the two novels does not have the effect of exposing the shimmers of the Kafka-like component in *The Breast*. It becomes clear how much in that book is the naturalistic story of a Jewish literature professor with a moderately complicated sexual history that causes him anxiety. There is no real strangeness of Kafka's sort driving through the novel, despite its foundation in a cause so blatantly similar to that of *Mein Kampf*. In fact, the Kafka himself seems to have found unsatisfactory. *The Breast* does not occupy that peculiar space which Kafka occupies with such sure-footedness and delectation—a space in which there should be no feeling, no rules, for it exists nowhere, not even in dreams.

In *The Professor of Desire* Kepesh has some thoughts about Kafka which are distinctly unpromising. *The Castle*, he muses, might be "a book engaged at every point on the academic jargon." Apart from the over level of this remark deflects attention from the

peculiarly and strength of Kafka's text. After all, the hero of *The Castle* does seem to reach "a climax" (in Friedla) on a fair number of occasions. It is the anxiety of the experience that makes it add and spellbinding, and Kafka-like. Of course Kafka, as a man, was unhappy about sex, but he never permitted the erotic element in his fiction to become incongruously bawdy, nostalgic, or sentimental.

Roth, on the other hand, cannot help surrounding sex with a certain privileged atmosphere. He is far from being alone among serious modern writers in this respect. Even the seriousness of Samuel Beckett's text will soften, or give, a sense of the sexual. The sexual intercourse. Literary students of the future will have much to chronicle of the enslavement of modern writers by sexuality. For Roth, in *The Professor of Desire*, sex cannot be an amorphous matter: it is either indulged in "luxuriously" and ecstatically, or not at all, which is a catastrophe, a loss of "potency" and of "a man's capacity and appetite and strength and judgment." A kind of discomfited or falseness often comes into the writing about sex:

That, once begun, our lovemaking should have continued with undiminished intensity for almost a year—that two industrious researchers should have found one another like dumb sex creatures, and at the moment of overblowing, have come to the very brink of tearing flesh with cannibal jaws—well, that is something more than I ever would have dared predict for myself, having already served beyond the call of duty—having already staked so much and lost so much—under the entered scarlet triumph of Rys Hol Highness, my lust.

The rich parade of images, the grand scale of the sentence, seems somehow nervous rather than celebratory—especially if one tries to identify the kind of triumph that is being talked about.

The pattern that David Kepesh seeks in his life is the pattern of his sexuality. His sexual relationships are put into diagrams that can sound strained or vacuous: Claire "is to steadfastness... what Helen was to impetuosity." It is a pity that making sense of this consistency of Kepesh's life becomes such an overriding concern, so dolefully pursued, because there is plenty of other material in his story that is given masterful local treatment—such as the comedy of his childhood days as the Hungarian Royale, and the pathos of his mother's death and his father's widowhood. The spirit in which these matters are regarded can be amusing, sad, or confused. Only occasionally seems to be, in addition, threatening thing.

## Screen-struck

By John Bowen

RONALD HARWOOD:  
One, Interior, Day.  
148pp. Secker and Warburg, £3.50.

One, Interior, Day, is a collection of nine stories set in the world of film. Ronald Harwood's publishers present them as "splendidly satirical, but even more, as a series of sketches that will recognize them as skilfully connected pieces of naturalism. I have myself spent the last month rewriting a screenplay, unknown to its original author who was subsequently rewriting it himself, and only slowly realized what was happening as he met actors in the lift who had come to audition for a part not in his script. The next development should be that the script should be batched together by some blood-relation of the producer, who will then contrive to get sole credit. Mr Harwood's stories are not splendid satire; they are splendid truth."

They also seem to be splendidly autobiographical. Like Edward Lewis, the hero, Ronald Harwood came to Britain from South Africa.

## A recognizable reek

By Valentine Cunningham

MAUREEN DUFFY:

Houseplay  
218pp. Hamish Hamilton, £4.50.

Graham Greene hesitated between calling *Brighon Reek* a novel and calling it an "entertainment." It was, of course, both—and so is Maureen Duffy's extremely fetching *Houseplay*: a fiction that's fetching not least because whilst looking like a straight thriller, it's actually operating a straight inter-minimal spy thriller, manipulating the wares of that customarily masculine genre so knowingly and well, she expands the form to bring larger purposes home.

The story has the regular zeal of a spy novel, the suspense of a civil servant (the eccentric Harpison or Herpie or Clean Round the Bend), who is at the centre of all plots, a functionary who sells secrets to buy the boat he craves, an honest-copper agent, Scully, blackly smiling and who must be dumped in, lots of violent death, lots of women, much foreign travel. And above all, naturally, there is enigma. Scully is assigned, ostensibly to protect Reg Oldfield, socialist minister for economic planning, who is seeking to nationalize Britain's financial institutions by fiat rather than debate. His enemies, whoever they are, are at it with a vengeance. Scully, too, in a rightist coup that will, we assume, satisfy all the civil servants who keep bashing the pinkie in the government.

Other thriller merchants deal in politics, of course, but they are not usually sexual politics. A narrative pauses occasionally for once over all those dead women's bodies: shot, raped, necks broken by male thugs for men's policies. The huld on Oldfield's wife is her taste for other women, as Scully discovers by odd means up the furtively visited gay bars, the old scandal of her ex-

pulsion from college and the lesbian poet. Twice Scully is reminded of one who was torn to pieces for spying on women.

*Houseplay*, then, parades a male doug with an accurately feminist awareness. And the lady is a writer, always choosing the right word in the right place: the "marriage" of Westminster Cathedral, an "infusion" of burning leaves from the East, a "scum" of "concrete breath." In an audience ("scum" comes in twice). It's an arm's intimacy with vocabulary; an intimacy, for that matter, with amputees. Scully finds the sleeves of the Oldfield family overcoat quite infected with bugs, and takes on his own account to amputate. He has an especially sharp nose, in fact, for sweaty clothing, other and his own. He's given to collecting down of the laundrette on "shirts and pants that give off a recognizable reek of his own lindy even though he belted and changed nearly every day."

It's hard, indeed, to believe that the cultivated Scully—so well read for a copper, up on Villos, a keen visitor to the Musée de Cluny and the Rijksmuseum—hasn't read his Graham Greene. Certainly Maureen Duffy is doing Greene homage here: not just in that squalor of under-pants and underarms but in Scully's visit to the reception of school meals and halls that is always rising to greet him in the Houses of Parliament or in a German café, carrying him back to childhood horrors.

*Houseplay's* zest for the murky enigmatic brings home how much modernist fiction and the spy story back on to each other: as once the Bolzanov novel and detective story did—as cliche and archetype. Once upon a time novels and readers and detectives discovered things; now they fail to discover them. Why don't you love it alone, Scully? Harpison prates at the end. "None of us will ever know precisely what happened. The only witnesses are dead. You, Ferguson and I each have a little piece of it, but not enough to make a picture even if we put them all together."

## March New Books

RETURN TO STEAM

Steam Tours on British Rail

from 1969

David Eastwell and

J H Cooper-Smith

£4.95

The authors combine the dedication of the buff with the professional skill of the photographer to produce a living document of the latest steam train in Britain.

120 pages; illustrated; 164 b/w photographs.

0 7134 0864 2

Victorian and Edwardian Bedfordshire from old photographs.

Richard Wildman

£4.95

Farming and commerce, establishment and dissent, teachers and pupils, life above and below stairs provide a balanced and attractive picture.

96 pages; illustrated; 130 b/w photographs.

0 7134 1026 4

Victorian and Edwardian Oxfordshire from old photographs.

Mary Clapson

£3.50

Oxford as a market town, Oxfordshire as an agricultural county: the picture reflected in these remarkable old photographs.

120 pages; illustrated 147 b/w photographs.

0 7134 1039 0

WELSH CRAFTS

Mary Elyen Jones

£4.95

From old quilts like quilting, from typewriters and typewriters, to new ones like jewellery making, glass-blowing and art nouveau.

160 pages; 27 b/w photographs; 43 line drawings.

0 7134 1087 6

CORNWALL

Robin Davidson

£4.50

Cornish history and Cornish personalities are included in this topographical study in which the people of Cornwall are brought to life.

176 pages; 25 b/w photographs; 1 map.

0 7134 0588 0

THE COATS BOOK OF LACECRAFTS

Crochet, Telling, Knitting

Jaco Kinnond

£4.50

Each section gives clear step-by-step instructions to the craft and is followed by row-by-row patterns for every variety of design, from the edging of a handkerchief to that of a full size bedspread.

16 colour plates; 62 photographs; 75 line diagrams.

0 7134 0783 2

MUSICAL INSTRUMENTS

OF THE WEST

Mary Remnant

£2.10

An account of the "lost" musical instruments which were and still are used in Western music.

256 pages; 200 b/w photographs; 6 line drawings.

0 7134 0569 4

FALCONRY AND HAWKING

Philip Glaston

£2.50

The most comprehensive single volume study by one of the world's leading falconers, who runs The Falconry Centre, a Welsh nature reserve and practical book dealing with every aspect of this ancient sport.

10 colour plates; 113 photographs; 43 line drawings.

0 7134 0232 6

BATS FORD

4 Pilchard Street, London W11 0AH.











# The Human Factor

# GRAHAM GREENE

# The Human Factor

# BODLEY HEAD

## Hard knocks for Hazlitt

a bejewelled and over-decorated manner of expression "phosphorescent with rings" like the fingers of the port-authority who came on board the boat at Vigo. It is interesting to see how Spain grows upon the author, how the mere fact of being for some time in the country gradually impels him towards a kind of expression; and towards the end of his stay his imagination is convinced, he can write naturally and convincingly, without the necessity of that ostentatious jewelry of phrase and metaphor.

## Fifty years on . . .

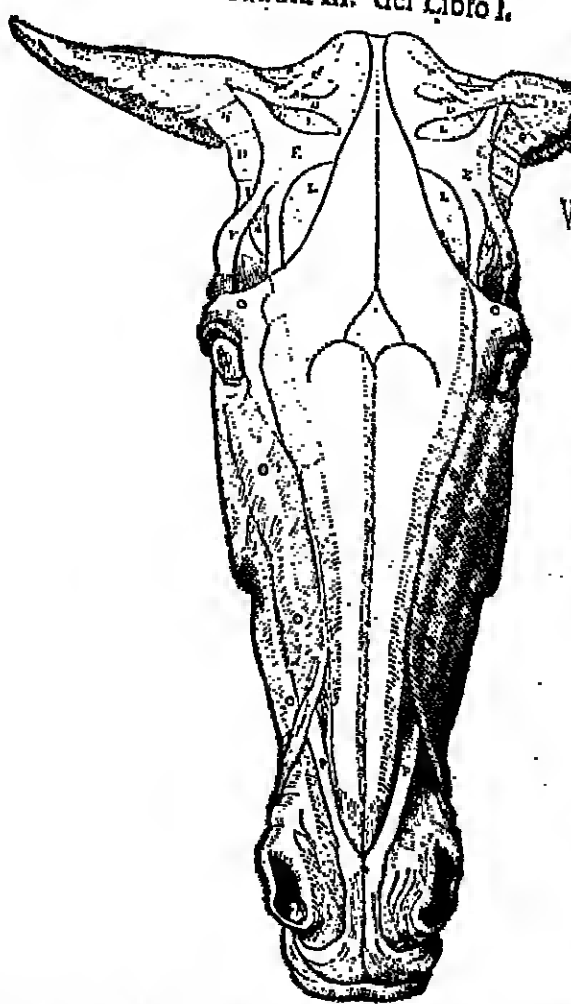
a bejewelled and over-decorated manner of expression "phosphorescent with rings" like the fingers of the port-authority who came on board the boat at Vigo. It is interesting to see how Spain grows upon the author, how the mere fact of being for some time in the country gradually impels him towards a kind of expression; and towards the end of his stay his imagination is convinced, he can write naturally and convincingly, without the necessity of that ostentatious jewelry of phrase and metaphor.

The decisive "moment" was the failure of his attempts at playwriting. He saw (there is no possibility of denying it) a way to success in English society through the splendour of the theatre—the theatre of Maugier. But this forced him to deal with an English situation, the result was disastrous. He failed; in some sense (a social sense) a broken and a disappointed man. For a time he consoled himself with "little things"—short stories, sometimes only short in idea, and

must challenge the theory, for the theory depends on a limited conception of the art of fiction which we cannot accept. Must we always submit to a criterion of "literality"? To types and characters, plot and passions? Must we always, in thinking of fiction, think of Balzac and Dickens, Tolstoy and Dostoevsky, or of the *Thousand and One* Nights, of Zola and Melville, and of Valère? From a consideration of this latter type of fiction we shall arrive at an understanding of the "revolution in the

house, the Duc de Nemours, a handsome scoundrel.

Mr. Forrest, of Elbridge Gerry of Massachusetts, to whom we owe the name, but he includes the Jerry who may have been in Liverpool. Other politicians do not support this; but A. J. seems to be scrupulous in his attributions (from the celebrated "rich Spain", whence he confessed, this note with false etymology).



## Names into nouns

## Names into nouns

George Forrest, "who was shooting at Tengyueh", universally known.

must challenge the theory, for the theory depends on a limited conception of the art of fiction which we cannot accept. Must we always submit to a criterion of "literality"? To types and characters, plot and passions? Must we always, in thinking of fiction, think of Balzac and Dickens, Tolstoy and Dostoevsky, or of the *Thousand and One* Nights, of Zola and Melville, and of Valère? From a consideration of this latter type of fiction we shall arrive at an understanding of the "revolution in the

house, the Duc de Nemours, a handsome scoundrel.

Mr. Forrest, of Elbridge Gerry of Massachusetts, to whom we owe the name, but he includes the Jerry who may have been in Liverpool. Other politicians do not support this; but A. J. seems to be scrupulous in his attributions (from the celebrated "rich Spain", whence he confessed, this note with false etymology).

which the children have chosen for its book are refreshingly untinged with this kind of colouring.

...this pencil top is sir's bum." Looking back fifty-two years later it occurs to me that it was an insubstantial joke upon which to build a

One bird said to the other. "Look, there's Concorde." The other bird said, "Gosh, I wish I could fly as fast as that".

The first bird said, "You could, if your bottom was on fire".

There is also, surprisingly, only one reference to bodily functions, and that one somewhat oblique:

"Where's Eddie and Jackie, though?"



The longevity of the riddle is probably due to the fact that it has two qualities. It first of all gives the asker a tiny superiority. He knows something which the party of the second part does not know, and has to admit that he does not know: "What's the cure for water on the brain?" "I don't know. What is the cure?" The riddle is

What kind of bow is it impossible to draw?  
A rainbow.



What always walks with its head

You don't get down off en elephant, you get down off e duck.

number of jokes sent in which were puns and word-plays. We keep being told that our children leave school unable to write a literate letter and believing that Shelley is a drink that the Chinese take before dinner, but the fact is that a great number of the jokes sent in plainly show a flair for playing about with our language.

**A new book in a famous series (C) Denmark, Germany and Sweden children live there and demonst**

**I Went to School On**  
**GUIDO WALDMAN**  
*Illustrated by Michael Charlton*  
Young children the world over w  
with its ritual of any oft-repeated

What do you call a gorilla with a tummy gun?  
Sir.  
Predictably, a number of jokes are based on television characters and on commercial products:  
What is a parrot stuffed with?  
Polyfills.  
What did Kojak say to fronside?  
Who shoves you baby?

anti-school humor. Their attitude

towards lessons, learning and exams  
is genial rather than satirical;  
What exams do horses take?  
Hoy levels.  
Who invented vulgar fractions?  
Henry the 1.  
What sort of musical instrument

...will identify with the familiar events and the emotional journey, an enjoyable and reassuring experience.



amiable approach to authority is visible in the children's jokes about the law.

Where do policemen live?  
999 Letsbe Avenue.  
Micheel: "Could you tell me the  
way to Beth?"

It has been said that an infallible guide to a person's anxieties and inner conflicts is to get that person to tell you his favourite jokes. For what it is worth, and make of it what you will, my favourite joke in this delightful book is:

ed in America, Japan, Holland;  
's Home is, explains why the  
ity as any other. 13 April £1.95

ctions which make going to school,  
experience. 8 June £2.95

*Three new full colour picture books*

A first picture book by the Jamaican artist already widely known for his *Scorn* illustrations that will be welcomed by all who teach and live in a multi-racial community. Just published . £2.95

*Illustrated by Margery Gill*  
A new book in a famous series (*I Am Adopted*, etc.) with editions published in America, Japan, Holland; Denmark, Germany and Sweden. The new book shows what a Children's Home is, explains why the children live there and demonstrates that it is as much a family community as any other. 13 April £1.95.

*Illustrated by Michael Charlton*  
Young children the world over will identify with the familiar events and actions which make going to school with its ritual of an oft-repeated journey, an enjoyable and reassuring experience. 8 June £2.95

BODLEY HEAD MAGIC!



**Something  
for everyone  
from Oxford**

been an exceptionally inventive writer, but the invention here seems particularly unforced. "I especially like villainous, yet not quite villainous Al and his somewhat ambiguous doings; and also Mr.'s longing for country which he recognizes by smell as much as sight or sound—though the description of this is nearer poetry than invention."



...and the



# The French connections

FRANÇOIS CARADEC:  
Histoire de la littérature enfantine  
en France  
Paris: Albin Michel. (2 226 00521 8)

In this refreshing, instructive, witty and most readable book, François Caradec comes straight to the point with a discussion of the philosophy of teaching children to read. The teacher's purpose, he says, should be to make children into good readers (not great readers). That is, to encourage them to be individuals who keep their freedom when reading, who approach books according to their own personal rhythm, who read much or little according to their taste, and light or difficult books according to their intellectual capacities. "Ce rythme, ce choix, ces goûts sont à la base d'un apprentissage de la lecture." What could he mean?

François Caradec is one of the most wide-ranging of French writers today. He has written books on Lautréamont, Raymond Roussel, Alfred Jarry, Alphonse Allais; he has compiled several anthologies, and is responsible for that most useful, amusing and up-to-date (1977) *Dictionnaire du français argotique* at popular. If at first one is a little surprised at the subject of his present venture, one soon realizes that there is no reason for surprise. This *History of Children's Literature in France* is precisely what its title announces it to be, but it does not see children's books in a vacuum, or as "marginal literature"—a classification imposed by most French publishers. Caradec relates children's books to literature in general, and to life, and discusses the importance of books for the development or non-development of the growing child's faculties.

The historical framework of this book takes us chronologically from the early oral traditions, through La

Fantaisie, Racine, Perrault, Dumas and Jules Verne, to fables, where "interesting enterprises" it has been to write for children under the age of three. It is thus packed with information, while remaining easily and agreeably digestible. The author manages to tell us, sometimes in just a few paragraphs, the essentials about many writers, and their place in the scheme of things. At the same time he calls into question the very idea of there being any such thing as "children's literature".

He shows, for instance, how some authors who intended their books for adults (Defoe, Swift, Dumas, Jules Verne), have willy-nilly been adopted by children, whereas others who thought they were writing for children (Lewis Carroll, Saint-Exupéry) have been either once, or equally, appreciated by adults. He also cites cases where the intention of the author is not entirely clear (La Fontaine, Perrault). Of the latter he says: "Il semble bien... que la prose des contes soit destinée aux enfants et les vers des moralités aux adultes." And in this context he quotes Marcel Aymé, who wrote of his *Contes de l'enfant* perched:

En écrivant ces contes je ne savais pas encore qu'ils seraient des contes d'enfant. Je les écrivais pour me reposer mes lectures épuisées de leurs tristes aventures où l'amour et l'argent sont si bien enroulés l'un sur l'autre, et chaque instant l'un pour l'autre, ce qui est forcément fatigant. Mes histoires sont donc des histoires simples, sans a tour et sans argent.

Aymé adds that grown-ups were not bored by his stories and that this pleased him, for a book that bores adults has the same effect on children.

Marcel Aymé's honest, unpretentious attitude is also that of Caradec. He obviously likes and respects children, is on their side, and recognizes their special qualities, which most of them lose when the time comes to conform to the adult

world. He has some scathing and pertinent things to say about the commercialism of those publishers and authors who between them encourage the lowest common denominator in children's taste, he discusses the ethics and efficacy of adapting and expurgating books for children, and his remarks on fashion and the "moralisme crénelé" of pedagogues and "experts" are brisk, wise and thought-provoking. All this appears in throwaway, conversational asides in between the serious business of writing a serious history. (Which contains an index, bibliography and chronology.)

The title of the book, it will be observed, is not "French literature for children", but "Children's literature in France", and, as Caradec says: "La littérature enfantine présente ce paradoxe d'être plus qu'une autre internationale." This works all ways, of course, for where would children's literature be without Perrault, the Brothers Grimm, Hans Andersen, Jules Verne, Tintin and the endearing, dateless, Babar the elephant?

Among the "faits divers" that I have learnt from this diverting book are that Dickens knew French perfectly and was very particular about his translations—which, says Caradec, may well be the reason for his lasting success in France; and that the first children's bookshop in the world was opened in 1750 by John Newberry in London, "au pied de la cathédrale Saint-Paul".

Among the "citations diverses" that I particularly appreciate is the answer Marcel Aymé (once again) gave to the question: "What is your opinion on the characteristics of a book written for children?" His reply: "La bêtise, le mensonge, l'hypocrisie." It also seems that General de Gaulle once said to André Malraux: "Au fond, vous savez, mon seul rival international, c'est Tintin!"

Barbara Wright

# Capsule history

Histoire de France  
en bandes dessinées  
De Saint-Louis à Jeanne d'Arc  
(2 03 051733 X)  
De Louis XI à Louis XIII  
(2 03 051734 8)  
Paris: Larousse, 34fr each.

This Larousse series has been produced with the aim of surveying the centuries, from Gaul to the Fifth Republic, each volume containing some 150 pages. The artists are well known: in these two volumes they are Edouard Chelien, Raymond Polret and Raphaël.

The illustrations are curiously old-fashioned, and similar to those that one finds lying around in French antique fairs. Neither the colour nor the line are in any way special. There is very little text, apart from the balloons which appear, again in the most traditional manner, from the heads of the characters. From time to time black asterisks indicate a footnote, so that when Francis I is speaking in Giovanni da Verrazano and is told about "Le Carhay", a note explains that this refers to northern China. Each volume is preceded by a somewhat iconic page which sets the scene for the illustrations which follow.

The value of this history by strip cartoon depends upon the nature of the illustrations. If we look, for example, at the story of Joan of Arc, we can hope to understand the point of the whole venture. The story is told in flashback, beginning in Joan's prison in Rouen, where they tell her that she is to be burned. From this we go back to her childhood in Domrémy, and see her playing in her village. We are told that her father was "un paysan aigre", and she is shown as having a great many different dresses, all though she is occasionally barefoot. The other village girls are also well

turned out, but the village boys are shown after a fight with the brutes and are carrying off a girl. Though it's not clear what the neighbouring village is like, explained by Olivier Guéhenne, or whether they are engaged in some more serious conflict.

From then onwards, the story of the village boys is told in a series of vignettes, to the best of the artist's ability. The style is a bit old-fashioned, but the illustrations are very well done, and the artists have done a very good job of making the story of the village boys into a series of vignettes, to the best of the artist's ability.

The poor women of the village carry their buckets on their heads, and the village boys are shown after a fight with the brutes and are carrying off a girl. Though it's not clear what the neighbouring village is like, explained by Olivier Guéhenne, or whether they are engaged in some more serious conflict.

The text which explains the illustrations is either limited to a few comments ("Joanne, tu es traitée") or to short sentences ("Joanne, tu es traitée"). The illustrations are very well done, and the artists have done a very good job of making the story of the village boys into a series of vignettes, to the best of the artist's ability.

Douglas Jones

# CRITICISM

# The disappearing child

PAUL HEINS (Editor):  
Crosscurrents of Criticism  
Horn Book Essays 1968-1977  
359pp. Boston, Massachusetts: Horn Book. \$12.50.

The Horn Book Magazine bestirred the children's book scene in the United States. Founded in 1924 by Herby Mahony Miller, it has all the weight of cumulative authority that derives from its continuity. Its reputation for serious consideration of writing for children and its powers in selecting certain authors for notice. From time to time collections of essays have appeared in its pages are bound into a single book. The latest of these is *Crosscurrents of Criticism*, selected by Paul Heins who was the magazine's editor for seven years out of the ten (1968-1977) covered by this volume.

Although the expostions of critics are subject to the same aging process as the books they discuss—the immediacy has gone from Aidan Chambers' "Letters from England" heralding *Waterbury House* and *Red Ship*, for example, and is replaced by a kind of memory frost—the grouping of articles on a common topic illuminates the reviewer's preoccupations in ways that were impossible when the pieces were written. The strongest theme to emerge from this decade is the question of what a children's book is, and why it exists. This question so seriously takes this question so seriously.

Across this current run the counterpointing streams of interest in topics such as classification, language, humour, historical novels, translation and the emergence of authors of distinction. Because there is now such a body of children's literature to work on, Paul Heins says that both the life and the art have "come of age". By this he means that they are worthy to be considered as part of literature in general, and responsive to the same kind of critical attention as serious fiction for adults.

We are familiar with the terms

of the debate. In 1970 Paul Heins went "Out of it" with the "Critics" rather in the same way as Brian Alderson posted the "Irrelevance of Children to the Children's Book Reviewer" (*Children's Book News*, 1967). "The reviewing and criticism of children's literature," said Mr Heins, "is more complex and more fraught with misconception than any other kind of reviewing and criticism", chiefly because "there is no simple, clear and easy way by which to determine the proper relation between the term 'children's' and the term 'literature'". A passage of arms between a critic, Eleanor Cameron, and an author, Ronald Todd, from which neither emerges very well illustrated some of the difficulties. No one denies the popularity of *Charlie and the Chocolate Factory* with children. Eleanor Cameron contends it is "one of the most successful books ever written for children". While in England it is the writers who are concerned not to be regarded as literary lightweight, in this *Horn Book* the same is true of the critics.

Mr Heins's insistence that the questions which "haunt" children's literature—classification, defence and evaluation—are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as either first or second glance. The question "Will it last?" is often directly asked. Mr Heins wants books which "appearing in present in books which seem even better when they are reread by those same children in their adulthood", and he gives his list for this Peter Panish exercise. Although he denies that a reviewer has to be a prophet, he suggests that "if the reviewer is in tune with literature he may often make an uncanny judgment that will be justified by time". This is the critic's burden: the desire to be right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's evaluative responses are disdained.

British authors who appear in this setting throw this earnestness into even stronger relief. Aidan Chambers' quirky sure on critics' malaises deflates the ponderousness of much that follows. Jill Paton Walsh and Penelope Lively carry off the honours in the blameworthy fiction section by the strong particularity of their arguments. But know well how to present the writer's way through a book so that it illumines the reader's.

I fell with relief and gratitude on Mary Oving's essay on Konrad Chukovsky. Many people now know from Two to Five and many more should, because the kind of debate that Chukovsky took part in make other concerns seem self-indulgent and provin-

cial. No author in the West has been so much of a child's stories, from "poetry literature" and the wanting may be well bearded by those of us who are threatened by books as consumables, packaged like soap and sold in the same way. It's the same problem in another culture. In the teeth of genuine lordship and oppression Chukovsky defended the right of children to an imaginative education as a way of coming to terms with reality. This essay widens the collection and gives it a historical and social dimension it would otherwise lack. Next to it are the experiences of gifted translators whose language with texts is a distinctive kind of criticism with a different aesthetic distance between the reader and the author. Their mastery in deploying such skilful metamorphoses in language should not pass, as it too often does, unremarked.

There is no doubt that Paul Heins's selection demonstrates the breadth and depth of the concerns that link together those who people the international world of children's books. If coming of age means becoming reasonably towards the world, then *Horn Book* criticism has certainly attained its majority and is in no congruence. Yet underneath the very weight of it all I shift uneasily, feeling that the collection of these places has provided a view of children's literature which is the survival of a nineteenth-century category without a real picture of a twentieth-century child. This implies a view of criticism as a kind of paraphrase or interpretation of what is to be understood, rather than an exploration of what has been made. The implied reader, whether child or adult, is missing. If adults read what they take to be books written for children, by new authors especially, they must by now have something to say about the diversification of content or devices of storytelling are designed to make statements which both children and adults can grasp about the imaginative ordering of the world. It is clear that all those who

# Here are the BIS-BIS

The most amusing of educational books

The Bis-Bis are the characters of a new series of children's books, a little group of funny and fancy creatures, whose task is the search of a happy balance between fictional and educational aims. In fact, the amusing situations and adventures experienced by the Bis-Bis are conceived so that a child can almost without realizing it, learn how to read and to recognize the names of objects and learn new games almost without realizing it.

The first five stories of this series are being presented at the Bologna Book Fair.

Arnoldo Mondadori Editore



**Bernard Stone**  
Illustrated by Ralph Steadman  
**EMERGENCY MOUSE**  
Brought to life by the drawings of the inimitable Ralph Steadman is the story of a little boy who finds that the night provides a safe time for the mice to set up their own emergency ward. \$2.50

**Jörg Steiner**  
Illustrated by Jörg Müller  
**RABBIT ISLAND**  
Another fascinating picture book from the brilliant Swiss artist, whose *The Bear Who Wanted to Stay a Bear* was described by Robert Robinson on BBC-TV's 'Book Programme' as having 'the virtue of the very best fable... the pictures are probably the best I've ever seen in a children's book... I highly recommend it.' \$2.50 May

**Alexander Kent**  
**MIDSHIPMAN BOLITHO AND THE 'AVENGER'**  
The newest adventure in the bestselling Richard Bolitho series. \$2.95

**Agnes Szudék**  
Illustrated by Gillian Gaze  
**VICTORIA PLUMB**  
An original collection of stories about two city children from the author of *The Amber Mountain*. An engaging fantasy. Margery Fisher, *Sunday Times* \$2.95

**John Astrop**  
**LITTLE RED MONKEY**  
A beautiful, full colour picture book about a naughty little red monkey who plays tricks on everyone in the jungle. \$1.95

HUTCHINSON

# FULL COLOUR PICTURE BOOKS

**Leo Lionni**  
**A PLEA STORY**  
Of Lionni's latest animal fable, *Publishers Weekly* wrote: 'A grand comedy, sumptuous art and, another subtle affirmation of Lionni's philosophy: be yourself.' \$2.95

**David McKee**  
**TUSK TUSK**  
In his most ambitious picture book to date, McKee has created a memorable fable about the colour prejudice between black and white elephants. \$3.00

**Leo Lionni**  
**A PLEA STORY**  
Of Lionni's latest animal fable, *Publishers Weekly* wrote: 'A grand comedy, sumptuous art and, another subtle affirmation of Lionni's philosophy: be yourself.' \$2.95

**David McKee**  
**TUSK TUSK**  
In his most ambitious picture book to date, McKee has created a memorable fable about the colour prejudice between black and white elephants. \$3.00

HUTCHINSON

# ANDERSEN YOUNG READERS' LIBRARY

**Hens-Eric Heilberg**  
Illustrated by Annebel Spenceley  
**THE ONE-EYED BANDITS**  
\$2.50

**Christine Nostlinger**  
Illustrated by F. J. Tripp  
**MR BAT'S GREAT INVENTION**  
\$2.50

**Nora Rock**  
Illustrated by Victor Ambrus  
**MONKEY'S PERFECT**  
\$2.50 June

**Peter Hertling**  
Illustrated by W. & F. Schmidt  
**THEO RUNS AWAY**  
\$2.50 June

**Margaret Rogers**  
Illustrated by Riane Duncan  
**CINDY AND THE SILVER ENCHANTRESS**  
\$2.50 June

**Andersen Young Aquits**  
**Roy Brown**  
**THE SWING OF THE GATE**  
\$2.95

ANDERSEN PRESS LTD



# The French connections

FRANÇOIS CARADEC:  
Histoire de la littérature enfantine  
en France  
Paris: Albin Michel. (2 226 00521 8)

In this refreshing, instructive, witty and most readable book, François Caradec comes straight to the point with a discussion of the philosophy of teaching children to read. The teacher's purpose, he says, should be to make children into good readers (not great readers). That is, to encourage them to be individuals who keep their freedom when reading, who approach books according to their taste, and light or difficult books according to their intellectual capacities. "Ce rythme, ce choix, ces goûts sont à la base d'un apprentissage de la lecture." What could he say?

François Caradec is one of the most wide-ranging of French writers today. He has written books on Lautréamont, Raymond Roussel, Alfred Jarry, Alphonse Allais; he has compiled several anthologies, and is responsible for that most useful, amusing and up-to-date (1977) *Dictionnaire du français argotique et populaire*. If at first one is a little surprised at the subject of his present venture, one soon realizes that there is no reason for surprise. This *History of Children's Literature in France* is precisely what this announces it to be, but it does not see children's books in a vacuum, or as "marginal literature"—a classification imposed by most French publishers. Caradec relates children's books to literature in general, and to life, and discusses the importance of books for the development or non-development of the growing child's faculties.

The historical framework of this book takes us chronologically from the early oral traditions, through La

Fautsine, Racine, Perrault, Dumas and Jules Verne, to Janine, whose "interesting enterprise" it has been to write for children under the age of three. It is thus packed with information, while remaining easily and pleasantly digestible. The author manages to tell us, sometimes in just a few paragraphs, the essentials about many writers, and their place in the scheme of things. At the same time he calls into question the very idea of there being any such thing as "children's literature".

He shows, for instance, how some authors who intended their books for adults (Defoe, Swift, Dumas, Jules Renard), have willy-nilly been adopted by children, whereas others who thought they were writing for children (Lewis Carroll, Saint-Exupéry), have been either more, or equally, appreciated by adults. He also cites cases where the intention of the author is not entirely clear (La Fontaine, Perrault). Of this latter he says: "Il semble bien que la prose des contes soit destinée aux enfants et les vers des moralités aux adultes." And in this context he quotes Marcel Aymé, who wrote of his *Contes de chat perché*:

En écrivant ces contes je ne savais pas encore qu'ils seraient des contes d'enfant. Je les écrivais pour repousser mes lecteurs éventuels de leurs tristes aventures où l'amour et l'argent sont si bien et si loin. Mais l'enfant a pris le contage et l'adulte a pris le contage. Mes histoires sont donc des histoires simples, sans aigre et sans argot.

Aymé adds that grown-ups were not bored by his stories and that this pleased him, for a book that bore adults has the same effect on children.

Marcel Aymé's honest, unpretentious attitude is also that of Caradec. He obviously likes and respects children, is on their side, and recognizes their special qualities—which most of them lose when the time comes to conform to the adult

world. He has some scathing and pertinent things to say about the commercialism of those publishers and authors who between them denigrate the child's taste, he discusses the ethics and efficacy of adapting and expurgating books for children, and his remarks on fashion and the "moralisme crénelé" of pedagogues and "experts" are brisk, wise and thought-provoking. All this appears in between the serious business of writing a serious history. (Which contains an index, bibliography and chronology.)

The title of the book, it will be observed, is not "French literature for children", but "Children's literature in France" and, as Caradec says, "La littérature enfantine présente ce paradoxe d'être plus que toute autre internationale." This works all ways, of course, for where would children's literature be without Perrault, the Grimms, Hans Andersen, Jules Verne, Tintin and the endearing, dateless, Babar the elephant?

Among the "faits divers" that I have learnt from this diverting book are that Dickens knew French perfectly and was very particular about his translations—which, says Caradec, may well be the reason for his lasting success in France; and that the first children's bookshop in the world was opened in 1750 by John Newberry in London, "au pied de la cathédrale Saint-Paul".

Among the "citations diverses" that I particularly appreciate is the answer Marcel Aymé (once again) gave to the question: "Wings in a book written for children?" "Mypocrite." It also seems that there is documentary evidence that General de Gaulle once said to André Malraux: "Au fond, vous savez, mon seul rival international, c'est Tintin!"

Barbara Wright

# Capsule history

Histoire de Franco  
en bandes dessinées  
De Saint-Louis à Jeanne d'Arc  
12 03 051733 X)  
De Louis XI à Louis XIII  
12 03 051734 8)  
Paris: Larousse, 3fr each.

This Larousse series has been produced with the aim of surveying the complete history of France in eight volumes, from Gaul to the Fifth Republic: each volume containing some 150 pages. The artists are well known: in these two volumes they are Edouard Collet, Raymond Péllet and Raphaël.

The illustrations are curiously old-fashioned, and similar to those that one finds lying around in French antique fairs. Neither the colour nor the line are in any way special. There is very little text, apart from the balloons which appear, again in the most traditional manner, from time to time black asterisks indicate a footnote, so that when Francis I is speaking to Giovanni du Vernazano and is told about "Le Cathay", a note explains that this refers to northern China. Each volume is preceded by a somewhat laconic page which sets the scene for the illustrations which follow.

The value of this history by strip cartoon depends upon the nature of the illustrations. If we look, for example, at the story of Joan of Arc, we can hope to understand the point of the whole venture. The story is told in flashback, beginning with the arrival of two monks in Joan's prison in Ruin, where they tell her that she is to be burned. From this we go back to her childhood at Domrémy, and see her playing in her village. We are told that her father was "un paysan aisé", and she is shown as having a great many different dresses, all of them neat and well-tailored, although she is occasionally barefoot. The other village girls are also well

turned out, but the village shown after a fight, with houses and farms, is a different scene. It is not clear whether Joan is fighting or being fought, but the explanation of the village scene, in which she is engaged in some sort of conflict, is not clear.

From then onwards, it is a story of the rise of the French nation, to the battle of Orléans, Joan's capture, her trial, her execution, and the final victory of the French nation.

The poor women of the time carry their burdens on their heads, and the men carry theirs on their backs. The women are dressed in long, flowing gowns, and the men in long, flowing robes. The men are also dressed in long, flowing robes, and the women in long, flowing gowns.

The text which explains the illustrations is either limited to a few lines, or to a short paragraph, or to a single sentence. The text is written in a simple, straightforward style, and is easy to read. The text is written in a simple, straightforward style, and is easy to read.

Douglas

# CRITICISM

# The disappearing child

PAUL HEINS (Editor):  
Crucivercours of Criticism  
Horn Book Essays 1968-1977  
350 pp. Boston, Massachusetts: Horn Book. \$12.50.

The Horn Book Magazine bestrides the children's book scene in the United States. Founded in 1924 by Bertha Mahany Miller, it has all the weight of cumulative authority that derives from its continuity, its reputation for serious consideration of writing for children and its powers in selecting certain authors for its pages who have appeared in the magazine for seven years out of the ten (1968-1977) covered by this volume.

Although the expositions of critics are subject to the same aging process as the books they discuss—their immediacy has gone from Aldous Huxley's "Letters from London" and "The World Tomorrow" and Red

Smith, for example, and is replaced by a kind of memory frisson—their lucidity and the reviewer's preoccupations in ways that were impossible when the pieces were written. The strongest theme to emerge from this decade is the question of what a children's book is, and why critics take this question so seriously. Across this current run the counterpointing streams of interest in topics such as classification, fantasy, humour, historical novels, translation and the emergence of a new school of children's literature to work on, Paul Heins gives his list for this year. He suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

We are familiar with the terms

of the decade. In 1970 Paul Heins went "On and On" with the "Critics" rather in the same way as the Horn Book's "The Horn Book Review" (Children's Book News, 1969). "The reviewing and criticism of children's literature," said Mr Heins, "is more complex than any other kind of reviewing and criticism," chiefly because "there is no simple, clear and easy way by which to determine the proper relation between the term 'children's' and the term 'literature'." A passage of arms between a critic, Donald Cameron, and an author, Ronald Dahl, from which traces some of the difficulties. Naïveté denies the popularity of *Charlie and the Chocolate Factory* with children. Eleanor Cameron contends it is "one of the most tasteless books ever written for children," who are concerned not in the re-creation of literary lightness, in *The Horn Book* the same is true of the critics.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

of the decade. In 1970 Paul Heins went "On and On" with the "Critics" rather in the same way as the Horn Book's "The Horn Book Review" (Children's Book News, 1969). "The reviewing and criticism of children's literature," said Mr Heins, "is more complex than any other kind of reviewing and criticism," chiefly because "there is no simple, clear and easy way by which to determine the proper relation between the term 'children's' and the term 'literature'." A passage of arms between a critic, Donald Cameron, and an author, Ronald Dahl, from which traces some of the difficulties. Naïveté denies the popularity of *Charlie and the Chocolate Factory* with children. Eleanor Cameron contends it is "one of the most tasteless books ever written for children," who are concerned not in the re-creation of literary lightness, in *The Horn Book* the same is true of the critics.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

of the decade. In 1970 Paul Heins went "On and On" with the "Critics" rather in the same way as the Horn Book's "The Horn Book Review" (Children's Book News, 1969). "The reviewing and criticism of children's literature," said Mr Heins, "is more complex than any other kind of reviewing and criticism," chiefly because "there is no simple, clear and easy way by which to determine the proper relation between the term 'children's' and the term 'literature'." A passage of arms between a critic, Donald Cameron, and an author, Ronald Dahl, from which traces some of the difficulties. Naïveté denies the popularity of *Charlie and the Chocolate Factory* with children. Eleanor Cameron contends it is "one of the most tasteless books ever written for children," who are concerned not in the re-creation of literary lightness, in *The Horn Book* the same is true of the critics.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

Mr Heins's insistence that the questions which "best" children's and evaluation are "invariable" is difficult to substantiate, at least in the case of the first two problems. In fact, the critics' task emerges as the problem of picking winners, at either first or second glance. The question "Will it last?" is often asked. Mr Heins wants to children will see even better when they are read by those same children in their adulthood. Although he gives his list for this year, Paul Heins suggests that "if the reviewer is to be a prophet, he must be a prophet of the future." This is right once and for all because of superior insight, despite the warning of Dr Johnson. Thus children's fiction for adults.

No author in the West has had to rescue children's stories from "party literature," and those of us who are well-versed in the book as consumables, packed like soap and sold in the same way as the soap, are well aware of the difference. In the case of genuine hardship and oppression, children's literature is not a luxury, it is a necessity. Next to it are the experiences of children, which are not a luxury, they are a necessity. Next to it are the experiences of children, which are not a luxury, they are a necessity. Next to it are the experiences of children, which are not a luxury, they are a necessity.

There is a doublet that Paul Heins's selection demonstrates that link together the concerns of the international world of children's books. If coming of age means accepting responsibility towards the world, then *Horn Book* criticism has certainly attained its maturity and is worth the congratulatory. Yet under the very weight of it all, I find myself feeling that the collection of these pieces has produced a view of children's literature which is the survival of a nineteenth-century category without a twentieth-century. This implies a view of children's literature which is not a view of children's literature, but a view of children's literature. This implies a view of children's literature which is not a view of children's literature, but a view of children's literature.

Margaret Meek

# Here are the BIS-BIS

The most amusing of educational books

The Bis-Bis are the characters of a new series of children's books, a little group of funny and fancy creatures, whose task is the search of a happy balance between fictional and educational aims. In fact, the amusing situations and adventures experienced by the Bis-Bis are conceived so that a child can almost without realizing it, learn how to read and to recognize the names of objects and learn new games almost without realizing it.

The first five stories of this series are being presented at the Bologna Book Fair.

Arnoldo Mondadori Editore



# FULL COLOUR PICTURE BOOKS

Bernard Stone  
Illustrated by Ralph Steadman  
**EMERGENCY MOUSE**  
Brought to life by the drawings of the inimitable Ralph Steadman is the story of a little boy who finds that the night provides a safe time for the mice to set up their own emergency ward. £2.50



Tony Ross  
**HUGO AND ODDSOCK**  
An enchanting sequel to *Hugo and the Man Who Stole Colours* which was described in the *Observer* as 'one of the best English picture books of the first half-year'. £2.50



Lep Ljonnli  
**A FLEA STORY**  
Of Ljonnli's latest animal fable, *Publishers Weekly* wrote: 'A grand comedy, sumptuous art and another subtle affirmation of Ljonnli's philosophy: be yourself.' £2.95



Jörg Steiner  
Illustrated by Jörg Müller  
**RABBIT ISLAND**  
Another fascinating picture book from the brilliant Swiss artist, whose *The Bear Who Wanted to Stay a Bear* was described by Robert Robinson on BBC-TV's 'Book Programme' as having 'the virtue of the very best fable... the pictures are probably the best I've ever seen in a children's book... I highly recommend it.' £3.50 May

Alexander Kent  
**MIDSHIPMAN BOLITHO AND THE AVENGER**  
The newest adventure in the bestselling Richard Bolitho series. £2.95

Agnes Szudék  
Illustrated by Gillian Geze  
**VICTORIA PLUMB**  
An original collection of stories about two city children from the author of *The Amber Mountain*. An engaging fantasy. Margery Fisher, *Sunday Times* £2.95

John Astrop  
**LITTLE RED MONKEY**  
A beautiful, full colour picture book about a naughty little red monkey who plays a trick on everyone in the jungle. £1.95

HUTCHINSON

# ANDERSEN YOUNG READERS' LIBRARY

Hans-Eric Hellberg  
Illustrated by Annabel Spenceley  
**THE ONE-EYED BANDITS**  
£2.50

Christine Nostlinger  
Illustrated by F. J. Tripp  
**MR BAT'S GREAT INVENTION**  
£2.50

Nore Rock  
Illustrated by Victor Ambrus  
**MONKEY'S PERFECT**  
£2.50 June

Peter Hartling  
Illustrated by W. & F. Schmidt  
**THEO RUNS AWAY**  
£2.50 June

Margaret Rogers  
Illustrated by Riana Duncan  
**CINDY AND THE SILVER ENCHANTRESS**  
£2.50 June

Andersen Young Adults  
Roy Brown  
**THE SWING OF THE GATE**  
£2.95

ANDERSEN PRESS LTD























1271











## CLASSIFIED ADVERTISEMENTS

### Librarian

To join the Board's Technical Library located in modern pleasant offices of Coal House, Herrow. The Library, with a staff of four, serves scientific, technical and managerial staff working in a wide variety of fields, and there are opportunities for developing new services in a challenging environment.

Applicants should be Chartered Librarians with experience in industrial or special libraries. A scientific or technical background will be an advantage.

Salary will be according to ability and experience, but is likely to lie of interest to applicants currently earning £4,500. Conditions of employment are excellent.

Please write with relevant details to:-

**NCB** Headquarters Staff Manager,  
Netherfield Coal Board,  
Hobart House, Grosvenor Place, London, SW1X 7AE.

WEST  
SUSSEX  
COUNTY  
COUNCIL

LIBRARY SERVICE

### Senior Assistant Librarian

#### LITTLEHAMPTON LIBRARY

Qualified Librarians are invited to apply for this post, which offers a challenging opportunity for those seeking experience in all fields of work in a busy library.

Salary within Librarians' Career Grade L1/L2, £2,439-£3,694 plus Stage II Salary Supplement (minimum of £3,234 plus Stage II for Chartered Librarians).

Applications in writing to Mrs. Tepley, Library Administration Centre, Tower Street, Chichester, Closing date two weeks from appearance of this advertisement.

### HOUSE OF COMMONS LIBRARY

#### Computer Services Officer

Following the decision of the House of Commons to computerise its Library's extensive indexing system, this new post offers a challenge to technically qualified and experienced staff of proven ability. Experience of project management, information retrieval and library systems would be a distinct advantage. Much preparatory work has been done and an Operational Requirement drafted and the successful candidate, who is expected to take up the post as soon as possible, will be required to implement the project.

Salary (under review) £5,887-£6,887 p.a. including pay supplement.

Post is permanent after probation. Non-contributory pension. Write for further details and application form to Establishments Section, House of Commons, London SW1A 0AA. Closing date: 17th April, 1978.

### M.R.C. CLINICAL RESEARCH CENTRE

(Northwick Park Hospital)  
Watford Road, Harrow, Middlesex HA1 3UJ

#### ASSISTANT LIBRARIAN (BOOK CONTROL)

The John Galsworthy Medical Library has a vacancy for an Assistant Librarian to be part of a team concerned with all aspects of the acquisition and control of stock. Duties will include book selection, classification and cataloguing, maintenance of journal subscriptions (1700 current titles), supervision of the journals collection, and assistance to readers.

Applicants must be Chartered Librarians, and preference will be given to those with appropriate experience. Salary will be within the scale £2,838 to £4,182 according to age and experience plus pay supplement. Application form and further details from Mrs. J. Tucker-Sall quoting reference 120/3/4238. Closing date, April 21.

### UNIVERSITY COLLEGE DUBLIN

#### DEPARTMENT OF LIBRARY AND INFORMATION STUDIES

Applications are invited for academic appointments at the level of either Assistant Lecturer or College Lecturer. The subject areas in which expertise is sought are as follows:

#### INFORMATION RESOURCES COMMUNITY LIBRARY SERVICES

AUDIO-VISUAL STUDIES  
The Department of Library and Information Studies is newly established and successful applicants will be given an opportunity to participate fully in the development of a wide spectrum of courses.

Candidates are expected to have an appropriate academic and professional background. The current salary scales are:

Assistant Lecturer: £3,681-£5,051

College Lecturer: £2,548-£3,544

Entry point on the relevant scale will be in accordance with qualifications and experience.

Family allowances or equivalent are additional to salary. There is a non-contributory pension scheme. An alternative contributory F.S.I. type scheme is also available.

Prior to application, further information (including details of application procedure), should be obtained from Mr. J. J. McKeown, Secretary and Bursar, University College, Dublin, Dublin 4, Tel. 01-2644, ext. 433. The latest date for receipt of completed applications is Thursday, 23rd April, 1978. The College office will be closed from 23 March to 3 April.

### Directorate of Community Services (LIBRARIES)

#### SENIOR ASSISTANT

We invite applications from Chartered Librarians from those who have completed the L.A. Final Examinations or its equivalent with suitable experience. Varied duties include reader's advisory work, control and work in area and branch libraries. Salary: £3,357-£3,717 plus £485 supplement.

#### SENIOR ASSISTANT

Applicants for this post should have passed the examinations of the Library Association and have appropriate experience. Salary: £2,984-£3,288 plus £478 supplement. Application forms from Personnel Services, Town Hall, London, E.C.2, or telephone 01-401 0100 (Austons) quoting reference required. Closing 17th April.

### LONDON BOROUGH OF TOWER HAMLETS

### LIBRARIANS

(Ref. A28/28)

Salary: £3,852-£4,857 p.a. Inc. London Library Service, an integral part of the Directorate of Amenities Services, is divided into 4 geographical zones. Each zone has a team of Librarians responsible for identifying and meeting community needs by providing services inside and outside the library building. We are looking for Librarians (male or female) who are outgoing, enthusiastic and motivated to join one of our zone teams.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

### LAMBETH

### INFORMATION OFFICER Croydon

A vacancy exists within the Secretariat of the N.A.P.F. for an Information Officer to specialise in pension information.

The person appointed will be required to provide information to members; maintain a file covering all aspects of the pension fund and liaise with Government departments and pension organisations; answer the day-to-day questions of members of the Association; undertake desk research when necessary. Applicants should have two to three years' experience in a similar type of work not necessarily gained in the pension movement. Salary will be attractive and include a good contributory pension scheme.

Applications must be sent as soon as possible to: J. D. Cran, Esq., Secretary, THE NATIONAL ASSOCIATION OF PENSION FUNDS, Prudential House, Wellesley Road, Croydon CR9 1JL. Tel: 01-881 2017.

### Assistant Borough Librarian (Reference and Local Studies)

PO1(1-5) £5,494 to £6,055 including London Weighting and Supplement. Applications invited from suitably qualified experienced Chartered Librarians for the post ranks next to the Borough Librarian. Further details and application forms are available from the Chief Executive, Town Hall, East Ham, London EN 2AP to whom applications should be sent by not later than April 20, 1978.

LONDON BOROUGH OF NEWHAM

## CLASSIFIED ADVERTISEMENTS

### Western Australian Institute of Technology

#### T. L. Robertson Library

#### Senior Librarian

(Ref. No. 070)

This position is one of two with the status of senior lecturer. The duties of the position will include oversight of the library's extensive automated systems operation using a DEC System 10 and an in-house POP 11 computer, general assistance to the Principal Librarian in the day to day management of the library, and major involvement in forward planning and research into library problems. The appointee will be expected to take up the position from January 1st, 1979, or from a negotiated date thereafter.

#### Librarians

(Ref. No. 071)

These positions on the senior staff of the library are equivalent to the non-academic rank of Lecturer. Appointments may be made in any of the areas of Reader Education and Reference, Information Retrieval (with special responsibility for computerised on-line services), Staff Training and development, Cataloguing or Branch Library and Area Management.

Salary: £6,110-£11,574; plus London £6,221-£11,320. Qualifications: Academic and professional qualifications plus relevant experience as necessary.

Terms: Appointees may be either Tenured or Non-Tenured. A choice of remuneration is available. It includes a salary scale, a bonus for long service, a pension for retirement, and a long service award. There is also an annual leave of 28 days. There is also a long service award.

Applicants should send a curriculum vitae and the names and addresses of three referees to the Personnel Officer, Western Australian Institute of Technology, Locked Mail Bag 951, Perth, Western Australia 6000. Applications should be sent by 17th April 1978.

### Library Service

#### Librarian:

##### Travelling Library

AP3/4/5 £2,922 to £4,095 plus £473 to £520 supplement

To be responsible for the Senior Librarian, Dispersed Services, for the performance of professional duties in relation to the service offered by the Travelling Library. This service is based on Circuit Circulation Headquarters (six miles from Doncaster) and involves visits to small communities and individual houses. There is also an increasing involvement in service to homebound readers. Applicants should be Chartered Librarians with good all-round public library experience, preferably a minimum of five years in a qualified post. There is also an increasing involvement in service to homebound readers. Applicants should be Chartered Librarians with good all-round public library experience, preferably a minimum of five years in a qualified post.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.



### BUMFRIES AND GALLOWAY

#### REGIONAL COUNCIL

#### DEPARTMENT OF EDUCATION

#### LIBRARY SERVICE

#### QUALIFIED LIBRARIAN

£2,400 to £3,282

(plus supplement)

In addition to the above salary, a payment will be made for Saturday and irregular hours working.

Dumfries and Galloway Regional Library Service serves a population of 141,000 through 22 Branch Libraries and 5 Mobile Library Units. The service is managed by the Regional Librarian, who is responsible for the day to day management of the library, and for the development of the library service.

Applicants should be Chartered Librarians with experience in public libraries. A scientific or technical background will be an advantage.

Salary will be according to ability and experience, but is likely to lie of interest to applicants currently earning £4,500. Conditions of employment are excellent.

Please write with relevant details to:-

Personnel Officer, Dumfries and Galloway Regional Library Service, 100 High Street, Dumfries, Dumfries and Galloway, Scotland, DG1 1AA.

Closing date: 17th April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights Hill, New Norwood, S.E.27. Telephone: 01-761 0901, ext. 00, or 01-761 1931 (24-hour answering service). Closing date 21st April, 1978.

Applicants must have at least one year's professional experience in a public library system. Application forms available from the Personnel Officer, Directorate of Amenities Services, London Borough of Tower Hamlets, 14 Knights